

the Scribe

UNIVERSITY OF BRIDGEPORT

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25 CENTS

Fact: In the United States there's a rape every 7 minutes

by Diane Koukol
Co-News Editor

Forty rapes have been reported in the city of Bridgeport since January. According to Rosemary Walters of the YWCA Rape Crisis Center, only one of every ten victims ever reports the crime. Theoretically, this could mean that over 400 rapes have occurred in the city this year.

Mud Wrestling

See
Centerfold

BSA Battling Apathy

See Page 3

Soccer Super stars

See Page 12



Photo by Diane Koukol

“If you are assaulted, you have one shot, and one shot only. You have to make it good,” said Brookfield Policewoman Maureen Doherty, who spoke at UB last week on rape prevention.



the Scribe

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UB Ice Hockey Club Meeting

There will be a meeting for all members of the Hockey Club and for anyone interested in playing hockey on Monday, November 23 at 9 p.m. in the second floor lounge of the Student

Center. This year's coach will be ex-player Bill Dana and practices will be held at the Milford Ice Pavilion. Opponents will include UCONN, Stamford and the University of Hartford.

Letters to the Editor: Signs, Snappiness and Sensibility

To the Editor:

I've been working for the University of Bridgeport for three years without any problems until now. On November 1, when Meat Loaf came to U.B. there was a dinner beforehand honoring him. I was working at this dinner and that is how I met Meat Loaf. As I was working, something terrible happened to me. I was just trying to pick up Meat Loaf's soup cup and he said, "I don't want you picking up that cup." Then all of the sudden, he stood up and began swearing at me for no reason. That is when we almost had a fight but his friends stopped him.

In my opinion, Meat Loaf wanted to be treated differently because he is famous. He felt that he could misbehave because he is wealthy and well known.

Abbas Alavi



To the Editor:

I am sick and tired of seeing my name in your staff box. I have no idea why it is still there, because I only wrote for you last year. (Until two weeks ago when I did a Crass review, which is why I haven't said anything. But now my use for your paper is over.)

So please remove my name from your staff box. I cite none other than my personal opinion in saying that having it grace your pages embarrasses me. I also happen to know that at least one name in the staff box is of a person who has long since graduated and is miles from Bridgeport. And somebody told me that one of your staff members is actually dead!

If you're that desperate for names, it should tell you something.

And if you are thinking of making a snappy reply to this, go ahead, only have the decency to print my entire letter. Snappy rebuttals are another thing I don't like about your paper, although I don't see many because not many people are writing you anymore. (Another subtle hint.)

I'm not going to dare you to print this, but I hope you will. A little humility would be nice for your paper.

Damon Norko

Please recognize that these signs are very important to new visitors to our campus. When taken down, they are not easily or quickly replaced.

Paul DeGennaro

Dear Editor:

At approximately 10:15 p.m. Sunday, November 15th, several members of T.K.E. raided and terrorized Barnum Hall in an effort to promote T.K.E.'s "Slave Auction." These acts of "mature" behavior included peeping in the bathrooms, banging on doors and yelling in halls, and entering residents' rooms without permission and stealing their undergarments. It is appalling to see such juvenile and animalistic behavior occurring at an institution of higher learning. These actions clearly show that T.K.E. is not an organization based on decency and the respect for individuals and personal property. We at Barnum Hall would strongly recommend a written apology addressed to Barnum Hall to appear in the next issue of the Scribe from all those involved, if the members of T.K.E. would not like to see a boycott of any future fundraisers held by them.

Concerned Barnum Women

To the Editors:

It has taken the University many years to gain the cooperation of the City of Bridgeport installing new UB directional signs throughout the city. You may have seen them recently. Unfortunately, some students have been thoughtlessly ripping them down for room decorations.

Notice: All letters to the Editor must be typed and double-spaced. All must include a signature which will not be printed if the writer wishes to remain anonymous. (If so, please indicate.) From now on, this policy will be strictly enforced and letters not conforming to the above guidelines will not be printed.

NICE STUFF

Ski Weekend

Sophomore Class Ski Weekend Registration will take place on Dec. 1, from 12-5 p.m. at the Student Center.

Lost: Purse

Whoever found my navy blue purse with wooden handles Mon., Nov. 16, at 3:45 p.m. in North Hall, room 228, please leave it in the journalism office. You can have the money, it's the personal belongings that I want. It means nothing to you—only me. Just say you found it—no questions asked.

Pol. Sci. Forum

On Monday, November 23, the Political Science Forum will present Professor Walter Carrol lecturing on Women's Equality and the ERA. The lecture will take place in the Foundry Room located in the fifth floor of the library. All are welcome to attend.

Health Center

The Health Center hours during the Thanksgiving Break will be as follows. The Center will close on Wednesday, November 25, at 4:30 p.m. and re-open on Monday, November 30, at 8:30 a.m. For emergencies, go to the local hospital or to your own physician.

Alliance Franchise

The Alliance Franchise of Fairfield County at its last business meeting named Dr. Jesse Levitt Professor of French at the University of Bridgeport as President for the academic year 1981-82.

Members and friends are invited to a talk by Dr. Leonard Bloom of the University of Bridgeport's Foreign Language Department entitled "The Basque Country: The Seven Basque Provinces of France and Spain," to be given November 30 at 7:30 P.M. at

the Arnold Bernhard Center of the University of Bridgeport, Room 117. There will be refreshments and a social gathering in Room 110 after the lecture.

Members of the Alliance are also invited to attend showings of "Beauty and the Beast," November 13 and 14 at 8:00 P.M. at the Bernhard Center in Room 117, and "Je t'aime, je t'aime" on December 4 and 5 at the same location.

On Sunday afternoon January 10 the Alliance is planning a celebration of the Fete des rois in Westport. Further details will be given later.

UB Pub

The U.B. Pub proudly announces the following hours: Monday and Thursday, 5 p.m. to 12 a.m., Tuesday and Wednesday, 5 to 11 p.m., and Fridays from 7 p.m. to 1 a.m. Be sure to bring a UBID as well as proof of age.

Black Student Alliance

Alternative Entertainment for All Students

by Suzanne Gachukla

Homecoming Weekend was the first major Black Student Alliance sponsored event this semester. The purpose of this weekend was to organize the kind of entertainment that black students at UB really enjoy, as opposed to events sponsored by the BOD.

I talked to a number of black students informally, to discover how they felt about being in a minority at the University. In this school of approximately 7,000 there are close to 200 black students.

There was the feeling among these students that the BOD does not attempt to cater to the minorities here. On one hand, this recurring criticism forces us to remind the BOD that there are black students here, and that they should be taken into consideration when entertainment is planned. On the other hand, most of the black students I talked to agreed that black participation in the BOD and other UB organizations was really quite pitiful. They thought that if more black students took an interest and participated, the situation would probably improve.

One student suggested that the black students are not really politically motivated and would rather sit back and watch the goings-on rather than get involved actively.

On the question of racial prejudice, all of the students I talked to agreed that it was not a problem between students themselves, although they felt it was an issue in academics. Several noted that there was a need for more black professors on campus.

Andrea Hill, president of the Black Student Alliance, feels that black students should assert themselves more, and make themselves known. To her, the BSA is a stepping stone that should get the black students interested in going beyond to the larger UB community. Then, she adds, they will be able to participate in the decision-making bodies here.

Sadly, all the students I interviewed felt that there was little unity within the black student body itself. Specifically, they indicated that people instead tend to form cliques, and compete with other cliques. Andrea noted that only after these prejudices are buried, will the BSA be able to get on with more constructive

Homecoming Week was publicized as an event for all the students, sponsored by the BSA.

As a closing to these conversations, I feel I must mention the most positive factor I found was that these students are not content to sit back and blame the system for their problems. Instead, they



Andrea Hill, president and Colleen Hill, vice president of the BSA.

Photo by Suzette Astrab

work, work beyond partying. "The social aspect," she said, "is just the foundation for more serious and constructive activities, like community work, for example."

Both Andrea and Colleen Bell, (vice president of the BSA) would like to see more students come out and participate in community work. Andrea said, "The BSA is not just for black students, but for all students interested." As an example,

are looking inward and coming up with answers—ways to get involved with UB and better themselves in the process.

The Homecoming Weekend closed with the traditional cabaret. Excitement and fun flowed as freely as the wine and food and the evening was ended with the crowning of the King and Queen. The winning couple was Leon King and Michelle,

the Scribe

TKE Prepares for a Big Sell-Out

by Maria Stafford

"Going once, twice—sold to the lady with waving arms standing on her chair!" bellows auctioneer Brad Brenner. What is he selling? No, Brad is selling the magnificent TKE brothers and their services at the Slave Auction on Sunday, November 22 at 1 p.m. in the small cafeteria of Marina Dining Hall.

TKE, a wild fraternity of U.B., will be, for the benefit of all, up for bids this weekend, auctioning off their valuable services to those in need. This rare stock will be sold like items at an auction and for the right price, starting from \$1.00 to \$100 (\$100 bidder automatically wins), you hold the whip! May the highest bidder win!

Among the other suave, debonair men of TKE, David Feer (Kazz), TKE president, Bob Hubbard, TKE vice president, Eric Lewine, Steve Park-

ins, Chris Raffmann, Eric Levitt, and Glenn Baker, will deliver to their buyers eight continuous hours of service, whether it be washing laundry or chauffeuring—or using your imagination. Tasks will be chosen by the purchaser. Just hope these brothers realize that there are many adventurous, not to mention needy people on this campus (with money). Hours can be arranged between the buyer and the buyee to allow for mutual convenience, with the note that deeds must be fulfilled within one week following Thanksgiving break. Background and outstanding qualities of each brother will be read aloud, so you know what you are buying. The brothers will dress in any manner they feel will promote sales.

"You mean he has to do anything I say?" asked enthusiastic CEM. Well, yes, to a certain extent, which can also be worked out between the buyer

and buyee, but the auction will oblige the National Hazing Laws. These are the laws relinquishing any extremities of mental and/or physical embarrassment or danger, such as running nude through Seaside in 30° weather. So as to prevent discrepancies and to assure understanding, the slavedriver and the slave will sign a contract of agreements. If deemed appropriate, services will be kept confidential. Also, cash on delivery—sorry, no checks, Visa, or Mastercard will be acceptable.

"Besides to raise money for the fraternity fund, the main purpose of the slave auction is to promote U.B. spirit and to provide special services for the campusers," declared TKE president David Feer. This auction will indeed be a great way of further acquainting people, as well as getting those odd jobs done. What with school work and jobs, a servant

to cater to your every need and desire will be much needed.

When asked of their thoughts of the outrageous event, there was a mixture of feelings, although most students were rather pleased and immediately began thinking.

"Ya, I could use a good eight hour oil rubdown," sighed S.A., who was totally enchanted by the idea.

"I need my closet cleaned inside and out," said Kathy Hickey, one of more practicality, but at least she will have a clean closet.

"I think it's great—can I get him for 12 hours?!" exclaimed J.L. Sorry J.L., no overtime.

"Good idea! Different, fun—well worth the effort," said Lisa Muollo, psyched for a productive time.

Some people were somewhat puzzled and perplexed by the event of a slave auction: "Slaves? I thought men were al-

ways slaves," questioned Karen Laauwe. She does have a point. Question to whether such an affair is and should be allowed was presented by one young man: "I thought the emancipation proclamation prohibited this sordid activity—frankly I'm aghast!" exclaimed rock star Bogus Bill. A little disappointment came from John Perry: "If they have TKE, they should also have Omega Phi Alpha—would be more interesting."

There will be no admission for this exciting occasion. "All are cordially invited—especially the beautiful young lovelies who haven't had a man around in a while!" said excited David Feer. Of course, the faculty and administration are included in his invite. Don't pass up a good bargain, go this Sunday—who knows, you may see something you like!

the Scribe

RAPE: Startling Statistics Possible Prevention



One out of every four people can expect to be a victim of sexual assault, according to Rosemary Walters of the YWCA rape crisis intervention hotline. (Photo by Diane Koukol)

Continued from page one

This is just one of the startling statistics revealed last week at a two-hour seminar on sexual assault. The seminar was organized by UB community health students whose assignment was to sponsor a program that would fulfill a community need.

More than 40 women and four men filled the third floor Nursing Building classroom to hear Rosemary Walters and Brookfield Policewoman Maureen Doherty speak.

Walters began by exposing the facts behind the commonly believed myths about sexual assault.

"The youngest rape victim reported was about three or five months old. The oldest was 79. However, the most common age is 16 to 22, she said. "This disproves the myth that it is sex the rapist is looking for."

According to a report published by the YWCA, rape is a violent crime motivated by a need to control, overpower, dominate and humiliate the victim. It is not motivated by an uncontrollable sexual desire.

"What about the rapist," Walters asked, "is it true that we can tell he's a rapist by his physical appearance?"

The answer is no. A rapist can be an acquaintance, a stranger, an authority figure or a co-worker. Don't believe that legitimate rape only occurs between strangers," Walters said. "That's what a lot of people think, especially juries. The fact is that over half of all rapes occur between people who know each other."

As of Oct. 1, rape between husband and wife, and co-habitants is considered a felony in the state of Connecticut.

It is also false that more sexual assault occurs between blacks and whites than between blacks and blacks or

whites and whites, according to Walters.

"Rapists pretty much stick to their own communities," she said. "And no woman asks to be sexually assaulted, regardless of her clothes, the things she says or the way she acts."

Rapists can be categorized in three types, she said. They are the angered rapist, the power rapist and the sadistic rapist.

"The angry rapist is very physically aggressive. He will very often hurt, bruise or harm his victim. He works in a blind rage," she said "and will attack anybody. The rapist doesn't see the victim as a human being."

The power rapist "is macho and lives in a fantasy world," according to Walters. He lacks a sense of self-worth and thinks that everyone "wants him."

"The smallest percent of rapists are the sadistic rapists," Walters said. "Unfortunately this is the type that is most played up in Hollywood. They are the torturers, the ones that will do very strange things with their victims."

Most rapists come from a violent background, according to Walters, and have usually been sexually assaulted as children.

"They have learned violence as a way of coping," she said. "They usually start very young and develop certain patterns. The violence builds up inside of them, kind of like a pressure cooker on a stove."

"Most rapes are pre-planned in one way or another," Walters continued. The rapist sexually assaults a victim on the average of 14 times before being arrested, and has an average of two and a half arrests on his record already.

"The maximum sentence on the books for rape is 20 years," she said, "but most get seven to ten years."

Walters concluded her lecture by informing the group that rape is also on the rise in the suburbs. "As the suburban

population increases, so will the incidence of crime," she said.

"In the United States, there is a rape every seven minutes, and one of four of us can sometime expect to be a victim of sexual assault."

Policewoman Doherty elaborated on these statistics by speaking on rape prevention, and what steps should be taken by the rape victim.

"If you are assaulted," Doherty began, "you have one shot, and one shot only.

be grabbed, or carry them in your hand," she said. "You can gouge out his eyes with your ignition key. Always remember, you do nothing wrong by what you decide to do to defend yourself. Whatever you do is right."

"But the main thing," she continued, "is to remember not to look like a potential victim. Be confident, and be sure of yourself. Look like you know where you're going. If you hear footsteps behind you, turn around and look at the

so don't alter your appearance in any way. Never shower or change your clothes," Doherty said.

Once the rape is reported, according to Doherty, the police will accompany you or meet you at the hospital, where they will give you information about the tests that will be taken.

"This procedure helps take some of the scariness away," Doherty said.

A member of the 24-hour crisis intervention service at

"No woman asks to be assaulted, regardless of her clothes, the things she says or how she acts."

You have to make it good."

The two choices the victim has to escape the rapist are to kick him in the groin or to gouge out his eyes.

"They are the only things that are going to work," she said. "Let's just suppose you get this guy in a neck hold. Once you get him in that neck hold, what are you going to do with him?"

Doherty also criticized carrying any type of mace or other protective implements.

"Mace can go off at the wrong time, it can be pointed wrong, or the wind could be coming the wrong way. Besides, the rapist is not going to stand there and wait for you to get it out of its little holder," she said.

"And where are you going to carry all this stuff," Doherty continued. "In your pocketbook. And what's the first thing you'll do with your pocketbook if someone attacks you? You'll just drop it."

The potential victim's best weapons are keys, according to Doherty.

"Keep them where they can

person. They don't want to be recognized. If it continues, cross the street, or go the other way. And always avoid dark areas like the plague."

Screaming, which is often thought to be an effective defense, can work, according Doherty. However, there are a few things to consider.

"Screaming can help because the rapist's biggest fear is getting caught. If you scream, you'll get attention. But you have to consider where you are. If there is no one else around, all screaming will do is aggravate the rapist. Also, you have to consider the fact that people don't like to get involved. If there are people around, just scream 'Fire!' That'll get their attention."

"And if you do see someone suspicious," she said, "report it. You may be preventing another woman's rape."

In the case that you do become a victim of sexual assault, the most important thing to remember is not to remove any of the evidence.

"There is physical evidence practically all over your body,

the YWCA will also meet a victim at the hospital. Staff members will confidentially speak to victims, families or friends who are having trouble coping with the crisis. There are also two men on the counseling staff at the YWCA that can speak to husbands, boyfriends, or male rape victims.

"Males can be victims, too," Doherty said.

She cited a case in which a man picked up a "woman" in a bar, and they decided to go for a ride. When the couple parked, the "woman" turned out to be a man dressed in women's clothes. He sexually assaulted the driver, who was forced to crawl naked to a home and call the police.

"Anyone can be a victim," she said. "And everyone has a different way of coping with the assault."

The Rape Crisis Intervention Hotline number in Bridgeport is 333-2233. There are counselors on duty 24 hours a day, and all discussions are confidential.



More than 40 men and women attended the sexual assault seminar held last week in the College of Nursing. (Photo by Diane Koukol)

Walk-In to the Counseling Center

By Mary Machado

The Counseling Center located on the second floor of Bryant Hall is now instituting a new program: Walk-Ins. The Walk-Ins Program was designed by Dr. Derek Paar, a new staff member of the Counseling Center, to accommodate those students, faculty and staff who have an urgent need to talk.

Each day, Monday through Thursday, two hours is set aside for people who don't have an appointment, but who need

to talk to someone. The counselee may talk about anything on his mind, even seeming trivialities like change of major, a concern, Dr. Paar says, which is common on the UB campus.

"We run the Walk-In sessions from 1-3 p.m. Monday through Thursday," said Paar. "We don't have a session on Friday because not too many people are on campus on Friday. The idea of these sessions is to make sure that at some time of the day we are open to all visitors. It seems to be

pretty successful so far."

If further appointments are needed with a counselor to discuss a problem, a regular appointment is set up.

"What we do is put on a Band-Aid, for the moment," said Paar, "until we can get to the meat of the problem in a regularly scheduled session. Sometimes, however, a Band-Aid is all that's needed."

Dr. Paar, originally from Baltimore, Md., has a bachelor's degree from Springfield College, a master's in Education from Idaho State Univer-

sity, and a doctorate from the United States International University. He first got the idea for Walk-Ins when he was working as an intern at the University of Arizona.

"The University of Arizona used this program," Paar said, "so I thought it could be useful for us, too."

Paar went on to say that it was important that students, staff and faculty at the University know they are welcome to come visit the Counseling Center with all problems.

"We get a pretty wide

range of problems, yet at the same time we get the more educationally-oriented things, too. But, the Counseling Center really functions like a mental health clinic. We do counseling, psychotherapy, short-term and long-term counseling, as well as individual and group counseling."

Dr. Paar joined Counselor Ginny Hughes, and Counselor and Director of the Counseling Center Ann Hislop at Bryant Hall this fall.

the Scribe

New Courtroom Named

By Marla Halper

The University of Bridgeport School of Law announced plans to name its new moot courtroom in honor of Raymond E. Baldwin.

Baldwin, currently of Middletown, has an accomplished background—and the former Stratford resident, governor, state supreme court justice and U.S. Senator attended a special dinner sponsored by the law school on Nov. 11, 1981.

According to Assistant Dean Stuart Filler, "the dinner was very important to the school."

The dinner could be viewed as not only a fund raiser but "a real launching and recognition to the American Bar Association of Connecticut."

Over 325 prominent attorneys, judges and public officials were at the dinner.

Also honored was Abraham Ribicoff, who has served as Hartford City judge, governor, and U.S. Senator.

The main speaker was David Brink, president of the American Bar Association.

The dinner was held at the

Algonquin Club, on Lafayette Boulevard, Bridgeport.

The moot courtroom is part of the school's \$1.1 million renovation project. This past spring the overall project took place to remodel the university's Carlson Building and the area adjacent to the Wahlstrom library for the new and permanent site of the University of Bridgeport's Law Center.

The courtroom should be completed by February according to Assistant Dean Filler.

The courtroom, which is already designed to be in room 116 of the Carlson Building,

will have a judge's bench, jury box, podium, lawyers box and gallery.

The courtroom is designed like a regular courtroom only the trials are slightly different.

Moot court is a required two-credit course for a first year student.

Mock plaintiffs, defendants, their lawyers and judges and juries may be observed conducting hypothetical cases. Real lawyers and judges, sometimes as many as three, will sit as judges for these trials, and then later criticize the student lawyer's presentation.

The lawyers and judges participate on a volunteer basis.

Upper class law students will also use the court for practice before representing real clients in the school's clinical program.

Permanent accreditation by the American Bar Association is possible on the finishing of the renovation in 1984.

Law students as well as Assistant Dean Filler are looking forward to the addition of the courtroom.

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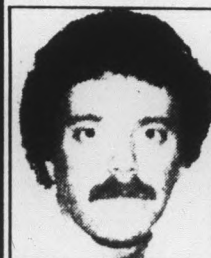
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Mud Fills the Social Room



by Lisa A. Sahulka

A senior Physical Education major won Friday night's Mud Wrestling competition, taking down three women, in three separate matches.

Adele Angers overpowered each of her opponents within one minute of the first period. Each match has three, two minute periods, which can be ended at any time when one of the players pins the other. The rules are very similar to wrestling, in respect to illegal movements, and what constitutes a win. The only aspect that separates mud wrestling from its more traditional counterpart is 20 bales of peat moss mixed with water.

The playing field is a 12 foot by 12 foot pit, which is surrounded by mats, and covered with a plastic cover. The peat moss is put into this area, and water is added until it gets a muddy consistency, then it is raked into a relatively flat surface.

This is the first time mud wrestling has been done in the Student Center Social Room, and from the figures released, it was a success. There were well over 550 people attending, and they generally seemed excited by the experience. Students were standing on rows of chairs set up around the social room stage, loudly encouraging the wrestlers. Some of those at-

tending crawled up onto tables set up behind the chairs, stretching to see the matches. There were, however a lot of people who couldn't see, and were not having a good time because of it.

"I'm getting bored quickly", Mike Grimm said, spinning his beer around slowly in his glass. "It's hard to see; you've got to squeeze in."

Comments such as the one above were not in the majority however. Even those who couldn't see, milled around like they were at a mixer, talking and listening to the music. The three people in charge of the tunes were Vinny Cenizio, John Spiliotis, and Rob Zeidman.

The idea to have mud wrestling was attributed to alumna Linda Shaps, who won money last spring wrestling in a Florida club. Mary Higgins, and Julie Stange, RA's on the 5th and 6th floors of Warner Hall thought it would be a good theme party. Initially it was to be limited to their floors, but some of their friends who are RA's for Seely Hall wanted to be involved as well, so it became a much bigger project. With RA's Gordon Crieghton, Michael Posen, and Kenny Rieck, interested in the idea, the group went to Joe Hand, Director of Marina Dining Services, and asked if the party could be held in Marina. Hand said "food and mud don't mix." This decision left the RA's with the Student Center Social Room, as their only viable alternative.

Finding a spot for the competition was not the only problem the group encountered. The idea had to be approved by four administrators, one of which was adamantly against the proposal.

Although Jackie Benamati, Dean of Student Life, finally allowed the RA's to have wrestling, it was only after six and a half weeks of discussion. Benamati pointed out there is a difference "between permitting something to go on, and approving of it." Her initial response to the idea, one that she currently still supports is "it is in questionable taste" and it has "sexist implications as far as most people see mud wrestling."

These feelings prompted the dean to thoroughly interview the RA's in an effort to ascertain their motives. She managed to conclude that it would not be a 'skin show'. Benamati felt the RA's thought it would be a spoof, and would allow it to be nothing more because of the layers of clothing the wrestlers would be made to wear.

Higgins confirmed this belief, pointing out all female competitors would wear either a body suit, or a bathing suit, which would be covered by a T-shirt and shorts. In addition, the 5th floor RA felt that because both men and women were wrestling any

sexist implications were eliminated. Benamati however, did not see it regardless of her feelings, she wanted to see if it fulfilled her own requirement by asking to send a petition around Warner Hall. The RA's were questioned as to whether the mud wrestling would tarnish the dorm. A group of a large group asked, only seven of them. Benamati had no other alternative to the party. She, however, reiterated her opinion.

"I don't think it can be a spoof because it will be seen as a spoof by the people who are going to go. Also, I find it personally offensive that women don't have a problem seeing it as sexist, which makes it sexist."

The dean paused for a few minutes and philosophized about the issue. "It's being 'liberated' too often has come into degrading. . . I don't know if it's that strong. . . buying into college stereotypes of women."

Benamati also implied the RA's had too much time invested in it. Higgins, however, felt it was "all in good fun looking to damage anyone's reputation of our own." She did, however, admit a more negative aura prevails.



WOMEN'S

University

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RA's saw her point, but
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Higgins' attitude was supported by a number of audience members straining to see the competition. "I've never been to mud wrestling, but I think on this level, it's just entertainment. It's not the classical version of mud wrestling. Everybody is taking it very lightly," said senior Jeff Huegel.

Women in the audience felt basically the same way, expressing only their curiosity about mud wrestling. This type of interest was quite similar to that of those who went to the pornographic movies in the social room last year.

The female wrestlers also had their reasons for participating. Amy Adler said she was doing it because "my boyfriend conned me into it. I'm doing it to prove to him I have guts." Most of the participants though, said they were doing it for fun. Angers, the winner of the competition, said she did it because, "I'm a senior, and I'll do anything once, I love a challenge."

At least two of the wrestlers were extremely drunk. One of them passed out in a corner by an exit door. Another participant Janet Jean could only mumble "like wow, I'm so shit faced". Other women involved, however were obviously in better condition. Mud wrestling in a sense, is more physically demanding than its counterpart, because of the 6 inch high peat moss they must wallow in. A certain amount of expertise is also involved, meaning the more a person

Continued on page 9

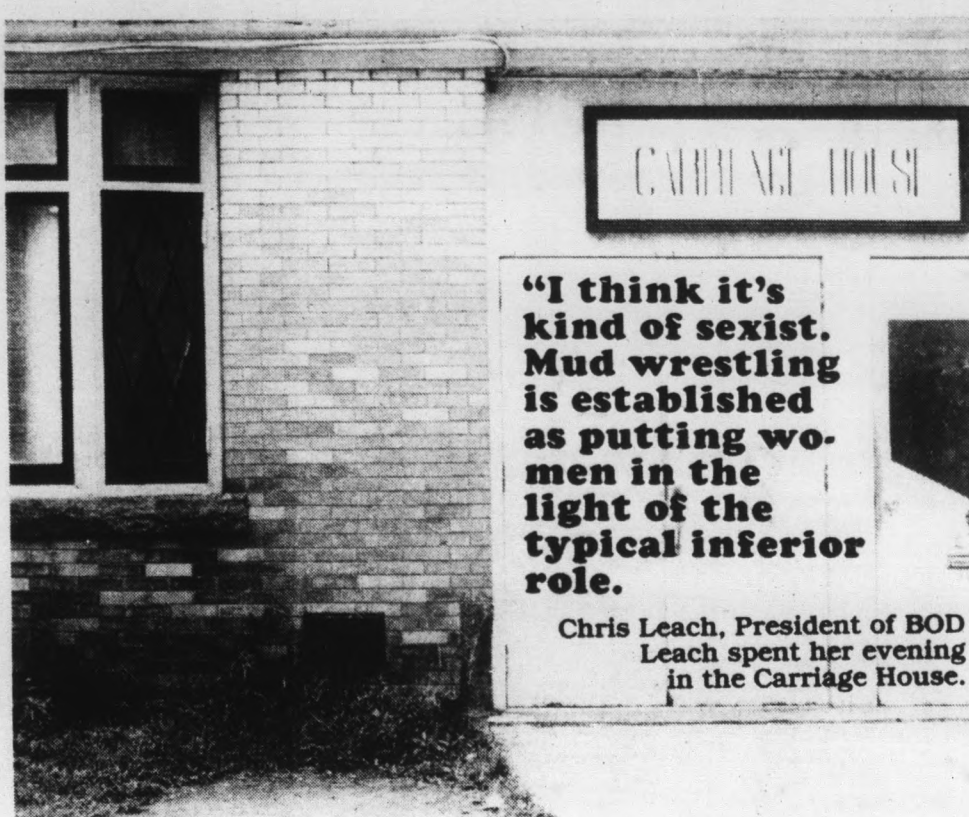


Photo by Alice Ann Moran

The quickest way to get emergency money.



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Cinema Department Chairman Releases New Film...

GERALD WENNER

INTERVIEW BY STEVE CIOFFI

Gerald Wenner's new film *Essie*, a documentary about a cancer victim and her family, had its World Premiere showing this past Tuesday at Yale University, where Wenner received his Master of Fine Arts degree in Film. *Essie* will be shown here at the University of Bridgeport on November 24th. At press time I was unable to get the exact time and place listings; please check the posted announcements on campus or in the Arts and Humanities Center.

Recently I arranged an interview with Gerry Wenner at the end of a very full academic day for both of us. Gerry had just finished teaching two classes and had received the new print of *Essie* that day, while I was in between classes and trying to convince my teachers that I was still a student here at UB. We talked about his educational background, his films and the prospects that new college-spawned film makers might have in the not-too-distant future.

SC: Where did you go to school and when did you start making films?

Wenner: I got my BFA at the University of Illinois as an Industrial Design major. I did a lot of photography there as an undergraduate but they didn't have a film course. At that time, there were no film schools... well, there were, but those were on the west coast or the east coast...but I got involved in making films there. My first teacher was a man named George Manupelli, who now organizes and runs the Ann Arbor Film Festival in Michigan... he's still active, he's a real eccentric. Another guy who taught there was Ronald Nameth, a very well-known experimental film maker who disappeared off the face of the earth. And I really mean that literally. Nobody knows where he went to, or what he's doing... He was the main person, though...he and Manupelli were the ones who really got me interested. I also studied with John Cage while I was at Illinois.

I got seriously into experimental film making as an extension of art, not as an extension of film making. But when I got out of college I went to Boston and worked commercially. I started off doing still photography...y'know, slide-tape programs, and then films. The first film I ever did commercially was a training film for Dunkin' Donuts. I made a lot of films for Gillette, ITT, Sweetheart Plastics, Paper-Mate, that kind of stuff. Then I got the bright idea that I could get my Masters' Degree in film. So I went to Yale. I applied to Yale and they made a big thing about "why do you want to come here?" Cause they don't teach you film making over there...they want to make sure that when you come to Yale, you know how to do it. Yale is a place where you go and you develop...it's a development center rather than a learning center. Y'know, I showed them my reels and things like that, they liked the reels and thought I could definitely make it, but they wanted to make sure that I was serious. And I knew a couple of people there...John and Faith Hubley taught there. John Hubley was an animator who started out as an Art Director for Disney, he worked on things like *Pinocchio* and he did the "Rite of Spring" in *Fantasia*...y'know that sequence with the dinosaurs and stuff like that? He was the Art Director... and he went on with Disney to

work on other things and then started his own independent studio. Some of the characters that he created there were Gerald McBoing-Boing, Mister Magoo...but really, primarily I was attracted to Yale by the Hubleys. Not that I was into animation but just...they were sort of a cross between being experimental and dramatic.

SC: How many films did you make while at Yale?

Wenner: The first film I did there was called *As Above*, and that was really a culmination of five years of work. Some people could say that it was a student film, I never considered it as such.

SC: You worked for five years on *As Above*?

Wenner: Yeah. Previously I had done a lot of Super-8 tests just exploring style...you know what the film is, it's like a high-speed metamorphosis of environment. It's a frame built upon frame, as film runs...I mean all films are that...one image following another. And I was just trying a lot of visual techniques and trying to make them have meaning, you might say. And I think the film has power...y'know, people who watch that film either get nauseated or excited or...it leaves 'em with some experience. I'm not sure what it is. Of course, when I made it I had some ulterior motives which were never clear. But it's a visual...it's a visual piece. And that was my first film. I worked on the experimentation for *As Above* for about five years, it started while I was still an undergraduate.

And so then, on my second year at Yale I decided to do a film on healing. I wanted to do a film on Alternate Healing Techniques. That was really broad-based for a student project; if somebody came up to me today as a student with that project, I'd say "what are you, nuts?" Right? But it gave me some point to look at, some point of view. And then I met this woman, *Essie*, who had cancer and had been given six months to live...and was doing alternative ideas in order to help herself look better. She was taking responsibility for her disease, she was taking responsibility for her life and her family...she was saying "I have to control this, the doctors can't tell me what to do. Yes, they can help me and give advice but I have to make the decisions..." And so to me, that really fit what I was doing...what I was working towards. But I didn't want to make any kind of "invasion-of-privacy" film. I don't want to say that *Essie* was an invasion of privacy, cause it wasn't. I just had a really hard time dealing with the thought that I was invading somebody's house while I was making the film. I made it a sort of comfortable situation, anytime she wanted to stop filming we'd turn the cameras off. Which, I guess is not good in terms of Documentary film making, but it worked out that *Essie* was pretty flexible, she'd never really refuse. So I went out and filmed her for three years...starting out with *Essie* and moving along towards her family and friends. I used straight interviews, I used a little bit of *cinema-verite*...scenes of her at the hospital with her mother, with her friends...just havin' a good time, talking about things. A lot of this was more or less directed by *Essie*. When the film was being edited I had more control over the project. I did a ninety-minute cut and then worked it into a sixty-minute cut.

SC: How long does *Essie* run now?

Wenner: Fifty-five minutes. It's opening at Yale but I'll have a screening here at UB sometime soon after. Previous to *Essie*, I made the UB film...the Public Relations film, which turned out fairly well considering the obstacles we were up against. Sometimes we didn't get a whole lot of co-operation. In moments where that film is good, you can see when there was good co-operation...the Theatre department, the Engineering department, the Nursing department...and I don't want to negate the work that a lot of people put into that film, but John Travers deserves a lot of credit for putting a major effort into the final shape at the UB PR film has taken. And the University has responded favorably. I'm really happy that they're as pleased with it as they are. The only thing I'm disappointed in is...now, how do I say this?...their non-support of our department.

SC: What, you mean they don't...they don't put the Cinema Department down, it's like a sub-priority?

Wenner: Well, no...it's...they don't give us the capital equipment that we need to run this place...to keep going with full operation. I don't believe that we can run this department without money. I don't believe it. And if they believe it, then I'd like to see them up here doing a couple of things. I mean, we can't do it! You know that...what're you going to do, make a movie with your eyes? All I'm asking for is just a little bit. Of something. Anything. We've grown from forty majors in the last year-and-a-half, to seventy-five. That's almost a fifty percent increase. And nothing has been done to compensate for our growing number of majors, equipment wise. We have fifty percent more students this year, and there's almost fifty percent less equipment that there was a year-and-a-half ago. Y'know, we had a major theft this past summer plus a lot of our stuff is out for repair... cameras, lenses...I mean, I think it's pathetic. I walk in there and I just shake my head and say, "I would never touch this stuff." With the exception of some cameras like the Eclair ACL, the Eclair and the Nagra (Tape Recorder) and the lights, right? That, I personally tend to...I make sure that it's all working. But even with the limited equipment that we have, we still allow a one-hundred percent access to it. Some schools with three times the amount of equipment we have still restrict access to theirs.

SC: What would you say would be the biggest obstacle facing student film makers today?

Wenner: I think up here at Bridgeport right now, it's the lack of facilities. We have so much potential to produce some really good films. It's a shame, I think there's a definite lack of facilities, and the next thing would be the lack of money for students. Really, the students have no way to turn for any kind of grant. You know what I mean? It would take one endowment...we should get an endowment. There has to be some way. There has to be some sort of funding system for students...like, for example, at Yale we had the Louis B. Mayer Fellowship, right? They gave something like up to three or four thousand dollars per student for their films...that's one reason why I went to Yale for my Masters. They paid for my education. I paid out the tuition,



(Photo by Gerald Wenner)

tion, they turned around and gave me six grand which I then put back into my films. People have got to realize that film is probably the most expensive major that one could consider as an undergraduate. Number two would probably be something like steel sculpture...and then photography, maybe.

SC: Are you working on any new projects, now that *Essie* is out?

Wenner: Yeah, I'm writing. I'm doing a re-write of a film...an older film that's in Public Domain and I figure it could be a good remake. And there's a good chance of getting it financed because I think it's a feasible script to do on a low budget. And I don't think that film has to come to this big budget business. I mean, I really am truly an Independent Film maker...and Independents always have to think in terms of money. It doesn't mean that I don't have High Budget ideas, cause I have. I have three scripts. One which is the remake and two which are originals...and one of those would need a pretty big budget, an *Altered States* type of budget. Anyway, that's what I've been doing. Writing is the cheap way out. And I'm also applying for a lot of grants, I write for grants constantly. I've proposed a lot of different documentaries.

SC: So, Gerry...tell me. How long have you been teaching here at Bridgeport?

Wenner: I started teaching in 1977, this is my fifth year. I started off teaching basic Film Making courses while Michael Kerbel was the chairman, and within two years he really didn't want to be chairman... Michael felt that the chairmanship of the Cinema department belonged in a Film maker's hands. Yes, I am the chairman, but I feel that we all do the same job up here: Michael, me and Yuri Denysenko, the full-time Cinema faculty. All of the decisions are made by the three of us as a group. And just to name a few of the things that we've done up here, we've re-designed the entire curriculum. We had felt for a while that the Cinema curriculum was just not geared for real work, or the business end of film making. Which is really what film is; as much as it is an art, it's also a business. People would come to classes with the idea of "Let's Make a Movie." What we wanted to do was to gear the courses to be more realistic about things...y'know, let's be responsive. Let's be creative, too, because that's where we come from. We

come from a creative background. So Yuri, Michael and I sat down and we re-designed the entire Cinema curriculum. We've gotten a lot of positive feedback from a number of students, and I think the results show that it's working out for the better.

Y'know, people who at one time would do other things are now considering careers in media. There's been a definite shift in students and their choice of careers. And Cinema is weird, because we're so little. We're little as a department, but we're also little in the business world. Film business in size, altogether, everything totalled, is half the size of Coca-Cola. The entire film industry--Robert Altman, George Lucas, Steven Spielberg, every Independent, all of 'em, the laboratories, everything...is half the size of Coca-Cola. So if that gives you an indication of how little...but that doesn't include Broadcasting, cause network broadcasting is all over the place. So that's something that in the future we might look towards here, a sort of consolidation of media studies. We've got to get a centralization of our departments...you cannot have AV in the bottom of North Hall and the Cinema department at the top of A&H and Journalism scattered who-knows-where and Graphics in the middle somewhere...all that stuff is related--Photography, Film, Graphic Design, Journalism, Broadcast Journalism, General AV, it's all related. Not to say that their identities should change, Cinema should be Cinema. But there should be some sort of centralization...just to attract the students. I really think that the University doesn't understand what they've got here. I mean, everybody knows Business. Business is Business, very hard-core, something you can get your hands on...whereas film is such an intangible thing.

But I think that if the student is on the ball and can figure out what they want to do, y'know...editing, cinematography, directing, sound, whatever...then there's no reason why they can't find a job in the film industry. A lot of UB Cinema graduates are out working in California right now...they're in the union, some are second-unit directors or driving trucks for Universal... one of them is editing for Steven Spielberg's sister and has also written a Rock and Roll murder movie... they're all moving in the right fields. Everybody is doing something.

Halloween II

All Trick, No Treat

by Nick Nasuti

For the past few years, the silver screen has bombarded us with just about every type of horror film imaginable. We've been treated to madmen, killers, deformed animals, unknown demons, and more...and all of this due to one film released back in 1978: *Halloween*.

Now *Halloween* was one hell of a film. It was a picture which manipulated the audience, making heavy use of the innate fear of being alone and stalked by a deadly killer. Director John Carpenter realized that it's the apprehension that's crucial; that to sit there, helpless to the events on the screen, waiting for the killer to pounce on his next victim is half the scare. It's also half the fun of being scared. Simply put, *Halloween* was a very frightening film which has yet to be equalled by any of the dozen of copies.

That statistic remains, even with the release of *Halloween II*, the inevitable sequel to the box office smash.

Perhaps it's because of a new director, or because the winning formula used in the first film was used just about to its potential, but *Halloween II* has none of the scare impact of its predecessor, while it has all of the flaws that the first one didn't have. Director Rick Rosenthal misuses the camera, allowing too much shock to leak out with movement which gives the next move away. We can see who's going to get it, and this critic had an easy time predicting the exact moment as well. And the whole audience must have felt ripped off with the oldest scare trick in the book—a screaming cat leaping out of the dark. It shook-up a few junior high school girls, but that's about it.

Another plus of the first film is that although the killings were performed with a rather large carving knife, we were treated to little or no blood. Oh, but Rosenthal makes up for that this time. There's an axe in the head, a throat sliced for us like Julia Child slices roast turkey for the camera, pools of blood and a nice scene where we get to see somebody burn while pinned against the side of a truck. There's nothing clever or frightening about those tricks. They're overdone, to say the least, and only make for sickened stomachs.

The story here is a continuation of the first's. It opens with the end of Part 1 when Dr. Loomis (Donald Pleasence) shoots the killer "six times!", only to have him get up and leave the scene of the crime to continue his brutal killings.

The young girl he had been terrorizing, played by Jamie Lee Curtis, is taken to the hospital for her stab wounds. Unfortunately, the killer decides to break visiting hour rules and try to finish his nasty job. The plot is so full of holes, I was wishing he'd hurry up.

Curtis doesn't really act. Her best scenes in the film show her rolled into a fetal position under a door as the madman makes his way to her. She has few lines in this picture, and it looked like she was getting tired of the filming. That's ok, I was getting tired of the film.

Halloween was filmed with a budget of \$300,000. The sequel was in the millions. It isn't a sincere project—the makers were thinking "money, money, money" and put little or no thought into the creative process. It's easy to film someone killing someone else, but being able to do so with both style and in a frightening manner takes talent; real talent, such as the manipulative flair that John Carpenter has. The effect of *Halloween II* is forgotten within moments of leaving the theater. No good film allows that. And let's hope that this long trend of horror films ends here—R.I.P.



UNIVERSITY PLAYERS PRESENT THREE ONE-ACT PLAYS

by Julien Wheatley

Three student-directed one-act plays will open at the Carriage House tonight (Thursday, November 19) and will continue tomorrow night, November 20th. Shows begin at 8 PM.

Stage Directions, by Israel Horovitz, will be directed by Julie Fowler and will feature Steven Friedman, Donna Slone and Jerri Pitcher. *Hopscotch*, also by Horovitz, is directed by Ilya Melgarejo. John Caramanica and Melinda Skehan co-star. *Hughie*, by Eugene O'Neill, will be directed by Danny Coss and the actors are Garo Kalfayan and Gene Kane.

ALL THREE PLAYS APPEAR EACH NIGHT AND ADMISSION IS ONLY ONE DOLLAR (\$1.00)! Please come! For more information, call 576-2871.

What's Happening In Music

by Silverskin

Hiya doin'? Everybody knows that Richard Rodgers was a famous composer, right? Okay. Name three of his collaborators and the musicals they wrote together. PLUS: Where was Rodgers last publicly seen before he died?

Also, a musical announcement:

"On the Edge of a Saga", a dance work choreographed to George Gershwin's "Rhapsody in Blue", will be premiered at the annual fall concert by Kathryn Kollar and Company.

Two evenings of modern dance, ranging in tone from classical to contemporary, begin at 8:00, December 4 and 5 at the Mertens Theater, Bernhard Arts and Humanities Center, University and Iranistan Avenues in Bridgeport.

Kathryn Kollar, choreographer and artistic director, has been recognized by *The Hartford Courant* as "the most talked about dance creator in Connecticut." Her style of movement is both expressive and organic, often witty, and infused with both emotion and drama.

Kathryn Kollar and Company was organized in 1974 and has been in residence at the University of Bridgeport since 1977. The Company has received numerous grants, as has Ms. Kollar herself, as an individual artist. A recent grant from Time-Life Incorporated and matched by the Connecticut Commission on the Arts enabled the Company to have new costumes designed and constructed for the December performances.

Guest artists appearing with Kathryn Kollar and Company are Penelope Hill, Bryan Lewis and Carol Volanth.

Penelope Hill, of Guilford, is a dancer and teacher trained in the Doris Humphrey style of modern dance. A protegee of Ernestine Stodelle, Ms. Hill will perform a Humphrey's piece as well as an original solo, "Dawn Flight".

Bryan Lewis, an international dancer currently at the New York Conservatory of Dance will partner Ms. Volanth, of the New York Academy of Ballet, in an excerpt from "Le Corsaire" and in an original pas de deux.

Tickets for the dance concert are \$4.00, general admission and \$2.50, students/senior citizens. To reserve tickets, contact the University of Bridgeport box office at 576-4399, Monday through Friday, between one and four.

For further information, call the Valley Arts Council, 735-6495 or the UB box office.

Then:

For all of you musical people...

For all of musical people who asked me for the answer to last week's scathing question, I've got the answer. A Flugelhorn is a type of brass instrument and musicians blow it. Thought it was easy? Y'hah! A thousand cackles.

Happy Thanksgiving, and keep up with your music! Yehhhhhhhhh!

...Silverskin

Mud Continued from page 7

knew about wrestling, the better he or she was likely to do. Brute force would only go so far.

This point was illustrated by Student Council President Steve Parkins, who won by crowd approval. (This method was employed when the wrestlers went through three periods without a pin.) Parkins jumped into the pit and immediately smeared two hand-fuls of mud onto his face. He then "dazzled" the audience with a wrestling display that won him the match: Brad Brennar, Seely Hall director, and MC for the evening, held his hand over the president's head, while the audience first booed, and then went wild.

"I think it's kind of sexist. Mud wrestling is established as putting women in the light of the typical role."

The full list of mud wrestlers is as follows:

Kathy Sinicropi	Mike Godby
Linda Shaps	Steve Parkins
Louise Giardina	Linda Kobylinski
Jean Longo	Janet Jean
Amy Adler	Karin Kogstad
Kathy Sorenson	Meg Guerin
Sam Deuthcher	Adele Angers
Nick Pallotia	Stephanie Csutor

The last five won the first round and received a bottle of champagne. Angers also recieved a \$25 dollar gift certificate to Steak and Ale.

the Scribe

Thanksgiving Schedule:

For those of you who are confused as to what classes you will have to attend on Wednesday, Nov. 25, it is as follows: Thursday classes will be taught

all day Wednesday until 6:00 p.m. when Wednesday night classes will resume. If there are any questions as to whether or not you have a certain class, con-

sult your professor.

All residence halls will officially close for Thanksgiving vacation at 6:00 p.m. Wednesday, Nov. 25.

If you must stay during that time period, personally report to the office of residence halls in Seeley Hall by Friday, Nov. 20 at 5:00 p.m. to leave a \$10.00 deposit and receive a front door key to your building. Keys must be returned

by December 7, 1981.

The hours for Thanksgiving weekend for the University Library are: Wed., Nov. 25—8:30 a.m.-6:00 p.m.; Thurs.-Sat., Nov. 26-28 CLOSED; Sun., Nov. 29—1:00 p.m.-11:00 p.m.

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The Pros and Cons of Work/Study

by Jane Ruttenberg

It's a way to help pay for tuition and get employment experience, but it may not always work out.

The college work/study program, a federally funded project, helps a student with financial needs by referrals from the financial aid officials to employers on campus.

New this year is a policy that requires a student to fill out a financial aid form.

Priority for a job is given to the student with the most needs financially. Then, on the basis of the individual's skills, a student is referred to as many jobs as it takes until he or she gets one suited for him, said Norma L. Abrams, financial aid director.

Some students may not like a certain job or may not have certain skills for a job they would like and have to take a job working at Marina Dining Hall. Other jobs include working at the computer center, maintenance work, typing, sitting security or working at the rec center.

Approximately five percent of the students active in the program drop out of it. "There were 600 jobs given to students this semester," Ms. Abrams said.

The amount of jobs available through the work/study program depend on the amount of money the financial aid office receives from the government.

"We are finding more people are content with the program," said Ms. Abrams. But, this year "there has been the most confusion," she said. The program's advisor had difficulties with "the faculty not understanding the procedure," she said. The faculty had to return a card indicating who had been hired and the financial aid office was then to inform the student which position he had received. Many faculty members failed to respond immediately and the process got backed up.

Ms. Abrams described a

new process beginning in 1982. She wants to send the students in the program their first referral in the summer. That way the student won't be in the dark and will know where his first job could be.

The period from January 1 through April 1 is the only time students can apply for the program.

Returning students are usually welcomed back to their jobs. For a new student entering the program, skills do

play a part. For example, Ms. Abrams described a situation where the photography department was looking for a person with many specified skills to fill a job in the lab. It took many interviews to find the right student.

Some students who meet their needs financially through other sources, such as grants or scholarships, will not be eligible for the work/study program.

the Scribe

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UB Basketball

White Destroys Purple

By Chris Parrinello

Led by senior tri-captain Steve "Stick" Markoski's 26 points, UB's White team pulled out an 89-83 victory over the Purple team before a surprisingly large crowd at the Harvey Hubbell Gymnasium Thursday night.

The event was more than "just an intersquad game". It was the Ninth Annual Paul Waters Memorial Basketball Game. The game is in memory of Waters, a UB co-captain elect who died tragically in an automobile accident in 1973.

It is often referred to as the annual "Purple-White" game. This year's game pitted Head Coach Bruce Webster's Purple team against new assistant coach Bob Baroni's White team.

Both teams traded buckets early but as the first half wore on, Markoski (who scored 19 pts. in the first half and won MVP honors) began to dominate the boards and provide the offensive punch, giving the White team a 15 point lead with 6:20 remaining.

The Purple team, sensing a rout, staged a successful comeback. Leading the charge was senior tri-captain Brian Moriarty and sophomore Eric Seger, both chipping in 12 points. With two seconds remaining in



the half, senior Paul Boeger put the Purple team up 46-45 on a free throw after the Purple's Moriarty tied the game on a jumper.

This comeback was futile, though because the White quickly jumped out to a 55-52 lead and never looked back. After trading a couple

of hoops, senior Tim Outlaw got hot, hitting three jumpers in a row to put the White up 72-65. With 3:27 left, the Purple narrowed the lead to two points, but failed on an opportunity to tie the game

and the White capitalized, going on to win 89-83.

After the game, Coach Webster said "This was probably the best Purple-White game we've ever played." Webster praised the play of both junior guard Ed Petrie and Markoski, but insisted that there is still no set lineup. However, a reasonable estimate would be Markoski, senior tri-captain Kevin Buckley, and Boeger up front with Ed Petrie and Brian Moriarty in the backcourt.

A surprise was the fan turnout, causing Webster to say, "I was very pleased with the fan participation, which is more than we received in the past."

The White team was led by Markoski with 26 points, Tim Outlaw, 16, and Chris (vertical jump) Dickey with 13. Kevin Buckley and Brian Moriarty combined for 34 points while Eric Seger added 14 in a losing effort for the Purple team.

The "Purple Knights" open their season November 20 at the Central Connecticut Tournament and come home to play in the Bridgeport Lions Classic on December 4.



Photo by David Sallard

Ryan is Women's Captain

By Sherwyn A. Julien

Do you know what an all-round athlete is? Well, let me tell you. She's a 5-8, senior from Staten Island, N.Y., and she is a standout in volleyball, basketball, softball. Her name is Jan Ryan. Ryan has been named captain of the girls' basketball team for the 1981-82 season.

Ryan, a born athlete, has also played volleyball and softball at UB. She averaged 6.0 points a game last year despite leg injuries and also was the starting shortstop on the softball team.

Ryan, who missed most of the games last year because of her injury, has set one goal for herself this season: she wants to stay healthy. Ryan also set two goals for the whole team: the first is to beat Fairfield, a team that beat UB by one point in overtime last year, and the second goal is for the team to get into the state playoffs.

Just as Jan displays skillful ability in every sport, she also has the qualities that enable her to lead the team. She is an experienced team leader, having been a captain in high school, and a co-captain on last year's basketball team. I asked her about being a

captain on each team she has played on.

"I don't know how to answer that question, but I feel happy to be picked as the team captain. It has put some responsibility on me to perform on the court, to know what's going on with the players and the coach, and to be a communicator between the two," she said.

Ryan, a physical education major, made this prediction for the season. "Experience is a bright spot for this season. I think the games we lost last year

Ryan: "Experience is a bright spot for this season."

we lost because we lacked experience. We will win this year. So I think we'll finish with a record of 15-6.

Ryan also feels that with a little support from the students at UB, the team morale would be better. She said, "It would be nice to get some more publicity. Most of this year's home games are played right before the guys' games. So if everyone would come a little early to the games, they might see some great girls' basketball games."

Consolation Prizes for Soccer Team

By Karen Schick

The soccer team met last week and voted Al Gugliotta and Jimmy Costa its captains for next year. Senior Joel Roy won the Most Valuable Player Award and junior Tony Lopes won The Most Improved Player of the Year Award. Those were the official team awards. Here are some of the unofficial ones!

The Card Shark Award

Al Gugliotta, who received the most yellow cards for the year—including the Southern Connecticut game where he got thrown out.

The Most Talkative Award

Dave Conable, whose never ending commentary kept many a bus ride from becoming dull. He's never failed to voice his opinion on any subject.

P.I.A.P. Award

(Pain in the Ass Patient) Evan Baumgarten. Although Evan redshirted this season he always brightened the training room by either personal appearance or phone call.

The Best Mustache Award

Chuck Kniffen, who got kissed by a razor during a post game celebration while being held down by most of the team, no longer has his.

Longest Lasting Injury Award

Benny Wisseh, who pulled a groin during the third game and hasn't played since. Benny likes to come and sit in the whirl pool though.

Most Coordinated Award

Bobby "Harpo" Harrington, who managed to sprain one ankle and fracture the other in two weeks. He also managed to catch a cold and suffered several hangovers during the same period.

Best Legs Award

Ralph Gunarson, because I've seen chickens with more meat on their legs.

The Tough S.O.B. Award

Joel Roy, who refused to admit to feeling pain. For his act of bravery the training room has been renamed "The Joel Roy Memorial Training Room."

The Defensive Tackle Award

Mike Blaauboer, who spent a good portion of every game hitting the ground—especially the Fairfield University game where he was tackled at least 15 times.

Most Nerve Award

Gary Carvalho, who went to the Halloween mixer dressed in a diaper and went home dressed in a jock strap. He also gets the best eyes award. His are red.

The Adage Award

Jim Costa, who lives up to two old adages. The first, "Smile, people will wonder what you're up to" because he's always smiling (even when not in trouble). The second is "a little knowledge can be dangerous" because he had no pain 'laterally' after hurting his knee in the Boston University game.

Most Hard Headed Award

Kurt Van Wagoner, because he got hit in the head twice in one game but refused to fall down until the game ended. Massive doses of alcohol were his medication.

The Timing Award

Dom Monaco, Doug Jones and Joel Roy, who showed up for the Springfield game in time for the national anthem and after the game was over wondered why they showed up at all.

The Can't Beat That With A Stick Award
Trainer Dennis Leighton, who can't pass up a cheap hat, no matter how ugly and funny looking it may be and who's taste in interior decoration needs some desperate help. (Referring to the museum-like wall complete with the original training kit and one yellow flipper in "The Joel Roy Memorial Training Room.")

the Scribe